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## AMERICAN ART NEWS.

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taxes are just and correct ones—and so  
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conducted by persons in every way qualified  
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both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger  
and Andrews-Canfield Picture Sales, will  
soon appear.

## NEARING SEASON'S HEIGHT.

The week which opens tomorrow will  
bring the art world nearly to the height  
of the current art season in America.  
Our columns this week, crowded as  
they are with art news, exhibitions and  
records of art and literary auctions, past  
and to come, bear evidence of the ex-  
ceeding activities of this world art mart  
at this season.

Our readers in war-smitten Europe,  
or in the far south and middle and far  
west, may naturally assume from our  
record of all this activity, that the art  
business season is flourishing. Alas,  
Art exhibitions and auction sales do  
not necessarily spell prosperity. The  
art business requires more than these.  
It needs the golden stream which has  
happily brought prosperity and happi-  
ness to the stock and other markets to  
flow, if only slowly, its way. But above  
all it needs new and young art collec-  
tors to "rattle around in, if they cannot  
fill," the shoes of the older ones who  
have recently passed and are passing.

## CORRESPONDENCE

That "Wounded" Library Lion.

EDITOR AMERICAN ART NEWS:

Dear Sir:

Referring to Mr. French's communica-  
tion in the ART NEWS today, and my letter  
regarding the library lions, of course, as an  
amateur I defer to Mr. French's judgment,  
but my letter was prompted entirely by the  
fact that I hated to see one of the most  
prominent pieces of sculpture in our great  
city go on forever with a patch in its side.  
I do not know whether it is intended to re-  
pair the poor lion's serious wound, or  
whether it is intended to leave him there  
disabled; but, at any rate, I can see no harm  
in calling attention to it.

Battle-scarred statues will be popular in  
Europe after this great war, but New York  
has not been bombarded since 1778, and I  
do think that even a poor outsider like  
myself can hope that the sculpture and deco-  
ration of our public buildings would at  
least start their careers whole.

Yours very truly,

S. H. P. Pell.

New York, Feb. 5, 1916.

## MUSEUM BUYS A STUART.

The brilliant full-length standing portrait  
of Master Ward by Gilbert Stuart, shown at  
the Scott and Fowles galleries here two  
years ago, has been purchased by the Min-  
neapolis Museum from the Dunwoodie Fox  
Fund, through the Reinhardt Galleries.

## OBITUARY.

Earle M. Cosgrove.

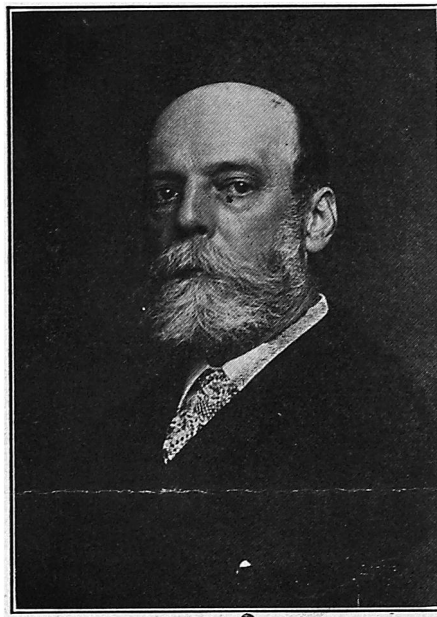
Earle M. Cosgrove, died Dec. 21, at Los  
Angeles, Cal., at the age of 24. He was  
born on Santa Catalina Island. Four years  
ago he studied at the N. Y. School of Art  
and Design. He had done good work as a  
scene painter and originated the idea  
of lobby display posters.

Rudolph Blind.

The artist and translator, Rudolph  
Blind, died Feb. 3, in London, in his 66th  
year. He was born in Brussels and studied  
in the University School and the Royal  
Academy. He assisted in the decoration of  
the Vienna Opera House. Among his pic-  
tures are "The Throne of Grace," "The  
Golden Gates" and "Christ the Consoler."  
He fought in the Franco-Prussian war and  
received the Prussian medal at the siege of  
Strassburg.

Louis Japy.

Louis Japy, the landscape painter, and  
one of the last pupils of Corot, died in  
Paris a few days ago, aged 76. From the  
same province as Courbet, he studied with  
Francais, as well as Corot, and made his  
debut at the Salon in 1864. He was a mem-  
ber of the Société des Artistes Francais,  
winning the silver medal in 1900, and was  
made Chevalier of the Legion of Honor  
in 1906. He was a painter of much charm  
and sentiment, especially successful in his  
views in the Doubs and the Jura, his native  
country.



Alexander Wilson Drake.

Alexander Wilson Drake, for 40 odd years  
art editor of "Scribner's Monthly" and its  
successor the "Century Magazine" and the  
"St. Nicholas Magazine," died in this city,  
aged 73, on Feb. 4. He retired in 1913, was  
for a time art editor emeritus, and in the  
same year he was given a dinner by 400 art-  
ists. A man of singularly agreeable and  
kindly nature, Mr. Drake was large-  
ly responsible for the high quality of both  
American illustration and wood engraving.  
To the young artist he was both friend and  
patron. He was noted as a collector and  
for a number of years had gathered, at his  
home in East 8th St., overflowing collections  
of pewter, brass and copper, as well as  
rings, bottles, silver boxes, cotton prints,  
samplers, amber, ship models, bird cages,  
and even decorated bandboxes. So many of  
these things did he collect, that the overflow  
resulted in several sales.

The "father of the new wood engraving,"  
which attracted so much attention abroad,  
as well as at home, was born at Westfield,  
N. J. In early youth he became an appren-  
tice to William Howland, then a leading  
wood engraver, and managed his business,  
when the latter went to the Civil War. He  
drew on wood also, studied oil and water-  
color painting and taught drawing at the  
Cooper Union, starting after it was over in  
business for himself. J. G. Holland, Ros-  
well Smith, Richard Watson Gilder, and he  
started for the Scribner firm, "Scribner's  
Monthly."

Juengling, Cole, F. S. King and Henry  
Wolf were the "big four" in American wood  
engraving he helped develop, while the  
artists whose work he brought forward in-  
cluded Robert Blum, whom he brought from  
Cincinnati. With him in the art department  
of the "Century" became associated Messrs.  
Frazer and Whittle, the last of whom still  
survives, but is not with the magazine. In  
the Union Square days the way to the liter-  
ary and art dep'ts was an illustrator's gal-  
lery. Mr. Drake was the author of a number  
of poems and short stories. A founder of  
the Aldine Club, he was also a member  
of the Century Players, National Arts, Gro-  
liers, Authors and Salamagundi Clubs as  
well as the Caxton Club of Chicago. He  
was married three times, first to Miss Hilah  
Lloyd, second to her cousin Miss Anne  
Lloyd and thirdly to Miss Edith True, who  
survives him. By his first wife he leaves  
two married daughters.

## The True Collector.

In a dozen forms the passion of Alexander  
Wilson Drake as an art collector found ex-  
pression for many years. In each because of  
his zeal and judgment as a trained expert  
he excelled.

He rummaged through east side shelves  
in search of some new find in Russian or  
Italian brass or copper work. He ransacked  
chance corners for old bottles of colored  
glass and odd shapes. Lacquered and paint-  
ed bird cages from the hands of Chinese,  
Japanese and Dutch craftsmen were his de-  
light. His pewter plates and tankards all  
had historical associations or bore the mark  
of famous makers of France, Germany and  
the American colonies. Old flowered band-  
boxes, figured cotton prints, long out of date,  
hundreds of rings of artistic design, small  
silver boxes, engraved and hammered, for  
the toilet tables of ladies of past genera-  
tions, he gathered them together from every  
quarter wherever they came under his eye.  
His house was a museum of treasures per-  
sonally selected with infinite care, until at  
times it became so over-stocked that he was  
forced to sell parts of his collections. When

he sold, he started the search anew, not as  
a millionaire art patron with his check-  
book in hand, but with the imparting instinct  
of the man who knew the game and played  
it for the pleasure he found in it.

These were Mr. Drake's recreations, the  
pastimes of the busy life of an art editor  
whose fostering hand contributed very  
largely to the development of American  
wood engraving. Art to him was not en-  
tirely a matter of costly canvases by old  
masters, rare tapestries or porcelains of  
fabulous value; he found it everywhere.—  
Editorial, New York World, Feb. 7, 1916.

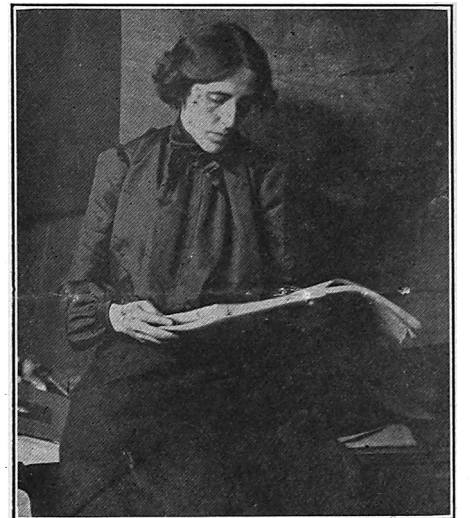
## W. S. Burton.

William Shakespeare Burton, son of the  
actor W. E. Burton, died last week at Lee,  
England, aged 84. He was born in London,  
and on his father and mother separating,  
was placed under a guardian, and sent to  
King's College. He later entered the Royal  
Academy Schools and won the gold medal.  
Five years thereafter he sent to the Royal  
Academy exhibition "The Wounded Cava-  
lier." This was rejected, but attracted so  
much attention in the discard, that it was  
finally hung on the line. Other pictures,  
which attracted much attention, were "The  
World's Ingratitude" and "Auto da Fe."

The artist suffered much from ill health  
and passed several years in a darkened  
room. A daughter was alone left to him in  
his old age, out of several children. He  
aided his mother to secure dower rights in  
the estate of his father, who left all to  
charity.

## Mary L. Macomber.

Miss Mary L. Macomber died in Boston  
Feb. 4 last, aged 54. She was born in  
Fall River, Mass., in 1861, and began to  
paint when only 19. In 1883 she went to  
Boston and studied in the Museum art



MARY L. MACOMBER

school there. Her first appearance in pub-  
lic was with her picture "Ruth" in 1889, and  
since that time her work has been shown at  
exhibitions throughout the country. Her  
"Love Awakening Memory" was shown at  
the Chicago Exposition in 1893, and brought  
her deserved reputation. Of late years  
she had chiefly devoted her time to the  
painting of portraits.

In the passing of Mary L. Macomber  
the American art world has lost a dis-  
tinguished artist and one, who if she  
had not been overmodest and had not  
lived and worked in a rather narrow  
environment, would have had the larger  
and wider fame her ability and her  
art merited. For Mary Macomber,  
while her work was well known and  
duly appreciated in Boston, was, with  
her work, too little known to the Amer-  
ican art public. She was a rarely strong  
woman painter, and her pictures had  
exceeding richness, depth of color, and  
an old master quality: while those of  
allegorical subjects, which she most af-  
fected, were permeated with deep and  
rarely fine poetic and spiritual feeling.  
She was greatly influenced by the mas-  
ters of the English Pre-Raphaelite  
school, and especially by the Rosettis,  
and, in fact, was at one time called in  
Boston, "America's Christina Rossetti."  
Had Mary Macomber lived and  
painted in Paris, London or even New  
York, her passing would have been  
chronicled as one of the world's mod-  
ern masters, instead of only para-  
graphed in the American dailies.—Ed.